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This work is supported by the Foundation
for Science and Technology grant number
PD / BD / 135278/2017).

Figure 1. Cardoso, José. (2019)
Mapa da Ponte Dom Luiz I.
Desenho a esferográfica Bic sobre
papel. 28 folhas A3.

Keywords

Spirit of place, Design
Strategies, Reserve,
Landscape Drawing,
Map design

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REPRESENTING PLACES BY THEIR ABSENCE: ANOTHER DESIGN STRATEGY TO KNOW THE SPIRIT OF PLACES.

This Design Strategy belongs to an ongoing research entitled Maps ‘Tailor Made’ to the Body of Places: Design Strategies Against the Indifference of Representation. In this research we defend that each place has its own representation, and the drawing is the privileged tool for the designer to represent it. As an example, this design strategy — representation by absence —, used in the Dom Luiz I Bridge map in the city of Porto.

The method adopted is based in the approach ‘Research Through Art and Design’ (Frayling, 1993), in wich both the practical experimental work and the use of the logbook, by registering all decisions step by step, are important. In an evolution of this approach, Gemma Anderson emphasizes the valences of observational drawing as a way of knowledge, proposing the research Through Drawing Practice (2017). As a synthesis of the documentation resulting from practice, we propose ‘design strategies against the indifference of representation’ (Cardoso, 2019, p. 1). The term ‘drawing strategies’ applied by Juan Molina (1999), assumes a military terminology, highlighting the qualities of insight and opportunity. There is foresight in the strategy, but it addresses the solution to the problems we face in the field. Thus, the act of drawing is compared to a battlefield. **The ‘Absence strategy’** uses the reserve, as a technique wich has been brought into the artistic lexicon from the semantics of legal law, meaning: “putting aside”, ‘separating into a contract’ (...) ‘something to another time, to another use, to save it for a good opportunity’ (Viatte, Boubli, & Musée du Louvre, 1995, p. 7). In this

sense, the reserve in art and design is a suspension of the gesture of drawing. For example, in a representation of an arid landscape, the few existing green elements can be suspended, thus highlighting aridity. This way, the eloquence of the reserve lies in its conscious and intentional use. On drawing, the gradual suspension of the elements of the landscape, from the background plane to the foreground plane, may emphasize a particular framing, a certain chaotic configuration of buildings and a high level of information. It results in a representation similar to the use of a telephoto lens, because of the detail level, but with a wider field width, which encompasses planes closer to the observer, tracing them with precision. **The map** of the Dom Luiz I Bridge arises from the confrontation between the landscape drawing from two opposing observation points. The East and West views exist simultaneously in the same composition, creating between them an empty space that draws the deck of the bridge. The empty space allows the invention of a corridor between the views, brings the map to a three-dimensional approach, inviting people to cross the bridge.